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ideas such as these and when recording the passing suggestions of a moment, as the "Study of Clouds," which notes the sharp contrast in tone between the sky and clouds on a stormy day, the vivid memorandum of a "Horseman in Mexico" and the "Harbor View," the artist impresses us with his effectiveness and his skillful adaptation of material to subject. Two sketches are also shown where a combination of charcoal and water color serve to express the sentiment of color and distance in landscape.



Greek and Etruscan Mirrors.

Recent changes of arrangement in the Room of Greek Bronzes, Coins and Gems have suggested inviting attention to the mirrors in the Classical Collection. All are of bronze,—the material almost exclusively used by the Greeks for this purpose,—one surface being finished perfectly smooth and highly polished. Even in their present condition, some will be seen to bear witness to the original brilliancy of their burnished surface. This essential part of the mirror was in all periods regularly of circular form; the means provided for handling and protecting it and the mode of decoration changed with the times.

In the fifth century B. C. the prevailing fashion

in the more costly mirrors was the type of which a well-preserved example is shown in the illustration above. The original is in Case No. 1, at the north end of the Gem Room. The disc rests upon a support placed on the head of Aphrodite; small Erotes float down toward the goddess from either side of the support; a dove sits on her right hand; with her left she lifts the edge of her skirt. Up the rim of the mirror on either side a fox chases a hare. At the top there was an ornament with a ring for suspending the mirror on occasion.

The three other mirrors of this sort in the Museum collection lack the disc, but two of them are of finer workmanship than that here reproduced. One in particular, of much earlier date, shown in the small square case near by, is greatly superior in skill of composition and execution. Indeed, it may be doubted whether it is surpassed by any known stand of the type. The Erotes perfectly fill the space above the shoulders of the goddess, making the transition to the weight she bore upon her head alike easy and graceful. The artist engraved the texture of her soft undergarment, the feathers in the Erotes' wings, their elaborately arranged hair and hers, with the most loving carefulness. The archaic stiffness of the figure is precisely adapted to its purpose. When in the development of their art the last vestiges of this stiffness had passed, the Greeks with their unfailing artistic good sense ceased also to make common use of the human figure as a support; standing mirrors of this kind went out of fashion.

A simple hand mirror like that held by the Athenian girl in the grave relief close by the north door of this room was in common use at the same time as the standing mirrors, and for long after. The handle was of ivory, bone, or wood; the rest of bronze. One specimen is shown in the centre of Case 2. In place of the usually plain transition from the disc to the handle, this has figures of a winged youth and maiden sitting upon an Ionic capital and playing *mora*.

Through the fourth and third centuries the bronze workers beyond the sea in Etruria continued making mirrors of this simple form, engraving on the backs of them designs derived in the first instance, it is thought, from Greek vase paintings. In time the pictures became for the most part mere decorations, and in themselves quite meaningless. Many, however (in all more than one thousand of these Etruscan engraved mirrors are known), have consistent compositions, skillfully adapted to the circular field, and drawn with admirable precision and vigor. The mirror



chosen for the accompanying illustration (from Case 2) presents an episode from Greek heroic legend. Pure Greek as is the design, the persons represented are, naturally, given their Etruscan names. They are Athena and Ajax, son of Telamon. The hero had gone mad upon failing in the competition for the armor of Achilles, and had by night attacked the sheep in the Greek camp before Troy and killed many, thinking them men and enemies. With returning sanity, Ajax determined to slay himself for shame at what he had done. But he was invulnerable: the sword "was bent like a bow"; it could not enter his flesh. Athena came and pointed out the one penetrable spot on his body—the armpit—to end the hero's misery. Such is the story followed in a lost tragedy of Aeschylus and represented here.

Within the period when engraved mirrors were the mode in Etruria, the Greeks were making a box-mirror with swinging handle and hinged cover decorated with a repoussé relief. A beautiful mirror of this sort is reproduced below (exhibited in a separate box in Case 2). The flange of the cover fits closely around the polished disc which rises from a rather heavy rim (rim and disc are one piece, cast and then finished on a lathe). The cover was lifted by means of the ring at the foot of the relief. This, a composition of rare beauty, most skillfully executed, represents a centaur carrying off a nymph. The height of the relief is graduated with nicest calculation of

effect; the foreshortening of the centaur's body is managed with uncommon skill; the details are rendered with the utmost delicacy.

The largest of the mirrors seen in case 2 is likewise the most elaborate. The mirror itself is a plain disc fitting inside a heavy round box, the under side of which resembles the back of the other mirrors. Not only has the cover a design in relief (Thetis bringing to Achilles the armor newly made for him—that armor which was afterward to be the undoing of Ajax), but on the inside of the cover is an engraved and plated design of Eros riding over the waves on a dolphin. The same design will be seen in relief on the cover next this. Just above is a mirror recently presented to the Museum by Mr. Edward W. Forbes, bearing a remarkably beautiful representation of the Kalydonian boar hunt.

Mirrors were not made primarily as works of art: they are the products of shops, not of studios. How much the more eloquent, then, is the testimony borne by the beauty of these small reliefs, not to the skill of hand only of their maker, but to his genuine higher artistic instinct; and, hardly less, to his fellow-countrymen's appreciation of the beautiful.



The number of admissions to the Museum during the month of September was 19,706 and 28,128 in October. For the same months last year the numbers were 17,038 and 30,503. Sunday visitors during the months of September and October numbered 22,837 last year as against 22,468 for this year. The total number of admissions from January 1 to November 1, 1905, was 209,048, and 207,794 in 1904.